

A PSYCHOLOGY APPROACH TO GITHA HARIHARAN'S SELECT NOVELS

DR. G. RASHMI & DR. N. R. LAVANYA

Assistant Professor, Department of English, Govt. Arts college, Udhagamandalam, India

ABSTRACT

Psychological approaches to literature would aid individuals in comprehending how "language and symbols operate by demonstrating their ability to reflect unconscious fears or wants" through the characters. The novels of Githa Hariharan perpetuate similar real-life behavioural habits. In Times of Siege is one of her works that demonstrates her ability to portray a variety of characters. The entire tale revolves around an issue caused by a Shiv-designed module, a history lesson on Basava, for his Open University pupils. Githa Hariharan has worked diligently to demonstrate the problem's progression through time. The conflict continues in numerous forms until Shiv's patience pays off and he achieves his goal. In the minds of readers, all of the characters in the story conjure up images of real-life events. In general, Githa Hariharan has developed In Times of Siege the finest venue to look for the essence of human nature.

KEYWORDS: Psychology Approach To Githa Hariharan's Select Novels

Received: Sep 28, 2021; **Accepted:** Oct 18, 2021; **Published:** Nov 13, 2021; **Paper Id.:** IJELDEC202122

INTRODUCTION

Githa Hariharan's novels are known for their feminist elements, and 'The Ghosts of Vasu Master' is no exception. Nonetheless, Githa Hariharan depicts women who are marginalised in Indian society. He is the grandmother among the girlie ghosts, and his mother, actress Rita Mona, is a boyhood favourite. Vasu Master does not just live in the present; he is also haunted by his past. He makes an endeavour to comprehend his own existence. The novel is about physical, mental, and spiritual well-being.

Githa Hariharan's contribution to the psychological literature and her adherence to Freud's psychic zones are the focus of this research work. Certain observations and inferences have been drawn from Githa Hariharan's selected works.

Hariharan's writings, according to a profound psychological examination, mirror the psyche of individuals in all forms, with their multidimensional behavioural patterns. In her select works, Sigmund Freud's three mental zones—the id, the ego, and the superego—are clearly visible. The id is the primary source of psychic energy, and it aids in the fulfilment of one's basic needs and goals. It is more concerned with personal pleasure than with social order. People's attitude has been expressed by Hariharan in a number of places in her works.

Devi's psychological battle to cope with her life before and after marriage is the central theme of The Thousand Faces of Night. Devi wishes for an easy connection with her mother Sita before her marriage, and after her marriage, she tries unsuccessfully to capture Mahesh's love. Devi's heart pondered Dan's recollections even after she married Mahesh. Devi saw her marriage as a "24-hour, thirty-day-a-month job," and Mahesh's attitude that marriage is just another commitment in his life exacerbated the problem. Devi's mind refused to accept her role as a wife, and everything in Mahesh's home seemed alien to her. Devi struggled with her loneliness as a result of

Mahesh's extended tours. Her infertility aggravated the situation. Mahesh also turned down Devi's request to learn Sanskrit and find job. When Mahesh likened Devi to Tara, his colleague's wife, Devi felt as if she had lost her identity. Devi's inner turmoil drove her to seek solace in any way she could. Devi was drawn to Gopal's music for this reason, and she eventually agreed to accompany him to Delhi. Devi quickly realised that this was not the appropriate environment for her, and she moved to Madras to live with her mother Sita for the remainder of her life.

In *The Ghosts of Vasu Master*, Githa Hariharan depicts Vasu Master's cognitive processes in great detail. The author captures Vasu Master's internal struggle to manage his life following his retirement from PG. His loneliness made him sick, and Mani was his only solace.

Vasu Master initially struggled to cope with Mani, but eventually came to understand him and select the best approach for teaching him. Vasu Master's mind is frequently plagued by recollections of his ayurvedic father, his grandmother, and his time at PG Boys' School.

In the novel *In Times of Siege*, Hariharan reflects Shiv's mentality. Shiv was initially hesitant to take care of Meena, who had fractured her leg. Meena, on the other hand, proves to be his saviour in helping him overcome his dilemma. The author vividly depicts Shiv's struggle to escape the situation, and Shiv's memories of his father assist him to relax. His concern over the problem is evident in the fact that he now subscribes to five newspapers every day instead of the normal two. Hariharan captures Shiv's perplexed state of mind as he considers whether to struggle against the predicament or submit to it. Shiv compares himself to Basava and his father's spirit during his fight. Shiv's obsession with others is obvious near the end of the story, when his thoughts stray to Meena, Amar, Babli, Amita, Basava, Shiv's father, and Rekha.

In *Fugitive Histories*, Hariharan depicts the fight of characters like Asad, Mala, Bala, Sara, and Yasmin with their conscious and unconscious minds in their search for self and identity. On several occasions throughout the novel, Asad, a mentally robust and strong man, displays his concern for society. The author has also used Asad's drawings to express his own thoughts. The descriptions of Asad's earlier drawings, which include a few renderings of Lord Ganesha, demonstrate his artistic ability. His latter drawings are rife with violent themes, and Asad's inability to complete his drawings as he desired further increased his psychological turmoil. Asad grew impatient, both psychologically and physically, as he was unable to overcome this. This is the main reason for his death.

Mala has been shown by the author as a mature individual. She manages all of her difficulties throughout her life, despite having a few unfulfilled wishes from infancy. Mala's approval, despite her opposition to Samar's plan to work in the United States, is proof of this. When Mala compares herself to her grandmother Bala, the reader can see her internal battle. She's even concerned about their names' rhyming, Mala-Bala. Githa Hariharan begins the narrative by focusing on Mala's internal issues following Asad's death. Mala, concerned with Asad's ideas, examines the trunk box where his sketchbooks are still unopened. Mala's loneliness in her flat at Delhi makes the right base for Hariharan to picture Mala's internal struggle. Mala's state of mind is clearly visible when she fights with her memories to overcome the fear of Asad's loss. Mala's decision to face her back to the side where Asad used to be illustrates her inability to control the circumstance. When she dreams of her grandfather, she is terrified that her grandfather's spirit has come to protect her, knowing that Asad is not present.

Sara appears to be distracted with recollections of Asad, Yasmin, Laila, and the Dilkush Mansion at all times. Sara's mansion's wall was also adorned with Asad's painting, which ensured that she would never forget him. She can't get over the death of Asad and Laila, and she's constantly reminded of her childhood in Dilkush Mansion, when she used to play games with Samar and Laila. Yasmin's photo persuaded her and ensured that she and Nina arrived in Ahmedabad together. Sara was concerned about her religious identity and survival as a result of this encounter. This is clear when she informs Yasmin that she has Hindu and Muslim relatives and that she only wants to be called 'Sara.'

Yasmin is also having trouble overcoming her personal problems. The unusual experience that occurred to her left her with the strong impression that anything may happen. Yasmin's prayers for corporation water and their safety are frequently expressed by the author in the form of Yasmin's prayers. Her Ammi has a knack for reading Yasmin's mind and reassuring her that their current home is safer than their former one. Yasmin is also concerned about her final year school examinations and hopes to continue her study in college. Yasmin often checks her brother Akbar's biology record notebook as a consolation for her current circumstances and wonders how a person like Akbar managed to make such clean diagrams. Her fear is manifested in her inability to sleep at night.

Following a unique background of the subject, Githa Hariharan's feminist strategy was explained. Later on, sociological tactics were prominently featured. In her novels, both reality and myth were explained. Her confrontation with patriarchy is assessed, and interpersonal connection patterns are investigated. The novel's key characters are analysed in depth. This novel is both a treatise on healing and a primer on teaching. Vasu's mutually transference self-discovery via Mani is brilliantly depicted by Githa Hariharan. The primary focus of the research is Githa Hariharan's rebellion against tradition. This book is both a treatise on healing and a primer on teaching. Vasu's mutually transference self-discovery via Mani is brilliantly depicted by Githa Hariharan. The primary focus of the research is Githa Hariharan's rebellion against tradition. As a result, the author's feminism is accurately highlighted by using design as the study's foundation. Many questions remain unresolved in the open-ended finale. It's a story that will never be ended; it's a narrative with new beginnings; it is a story that will lead to the telling of more stories.

REFERENCES

1. Hariharan, Githa (1994). "The Ghosts of Vasu Master" New Delhi: Penguin Books India.
2. Sinha, Sunita (2008). Post-Colonial Woman Writers' New Perspectives. New Delhi: Atlantic Publishers & Distributors.
3. Pandey Miti (2010). "Feminism in Contemporary British and Indian English Fiction" Sarup and; Sons, New Delhi, 26 Print.
4. Patil, H.B. (2011). "Exploration of Indian Traditional Female Stereotype in Githa Hariharan's the Ghosts of Vasu Master." 1-4 <http://www.aygrt.net/publish/articles/130.aspx> on November 2011. Web 01-12-2011.
5. Zidan, Ashraf Ibrahim. "Postcolonial feminism in Margaret Atwood's fiction." International Journal of Linguistics and Literature 2.3 (2013): 11-20.
6. Gargey, Amita Raj. "Indian English Women Poets." International Journal of Linguistics and Literature (IJLL) 6.5, Aug-Sep 2017; 41-46
7. Geetha, P. "Narrative Technique in Shashi Deshpandes Novels." International Journal of Linguistics and Literature (IJLL) 7.6, Oct - Sep 2018; 1-8

